FLASHBACK

MUGHAL-E-AZAM

Few films make history and one such history-making film is producer-director K. Asif's *Mughal-e-Azam*, made under the banner of the Sterling Investment Corporation.

It is the work of a creative team drawn from different spheres of the art world. Mr Asif has utilised the best available talent to give the Indian screen one of its most memorable and spectacular films.

Mughal-e-Azam is the story of Akbar the Great, his love of justice, his work for the fusion of Hindu-Muslim culture and his ambition to build up a strong empire. Into this is woven the legend of the tragic love of Prince Salim, the heir apparent, for the court dancer Anarkali.

Akbar is furious when he hears of Salim's intention, for the very existence of the empire is at stake. His courtiers and subjects refuse to have a common dancer as the future Empress.

Prince Salim rebels and leads an army against Akbar's forces. He loses and becomes captive.

Akbar's court sentences Prince Salim to death. At a crucial moment, Man Singh saves the situation by changing the direction of the cannon which was to blow up the Prince. Anarkali now pleads with Akbar and the Emperor solves the problem by arranging to send away the dancer through a tunnel built under the tomb in which she was to be buried alive.

The battle scenes are the grandest and most thrilling ever seen in Indian cinema. The colour sequences are very good and those of the Sheesh Mahal are magnificent. R.D. Mathur, who photographed the film, deserves special praise.

Art director M.K. Syed has graphically recaptured the grandeur of the Moghuls and has vividly brought to the screen one of the most glorious periods of Indian History.

Naushad Ali's music is hauntingly beautiful and is in keeping with the spirit of the film. Shakeel Badayuni's lyrics are inspiring.

The dialogue, written by Aman, Kamal Amrohi, Ehsan Rizvi and Wajahat Mirza, has an authentic flourish and creates a tremendous impact on the audience. The words are apt in every situation. The dialogue is one of the major highlights. The editing is excellent, for a brisk pace has been maintained throughout.

The dances are superbly choreographed.

Special mention must be made of associate director S.T. Zaidi, who was one of the livewires behind the production.

Prithviraj Kapoor portrays Akbar the Great and his performance is the finest in the film. His majestic personality dominates the entire picture.

Dilip Kumar as the rebellious Prince Salim, who stakes his honour because of his love for Anarkali, puts over an outstanding performance. His gestures, his apt facial expressions and his delivery of his lines once again proclaim him as a top-flight actor.

Madhubala as the beautiful Anarkali gives the finest performance of her career. Torn between her love for Prince Salim and her duty as a subject of Akbar, she has ample opportunity to display her histrionic talent.

Nigar Sultana, as Anarkali's rival, puts over a magnificent performance and looks exotic as her role demands.

Durga Khote as Jodhabai, Ajit as Durjan Singh, the Rajput warrior who lays his life for Prince Salim, and Kumar as a sculptor are also impressive. Sheela Dalaya, Jillobai and Vijayalaxmi acquit themselves creditably.

Mughal-e-Azam is a tribute to the imagination, hard work and lavishness of its maker, Mr Asif. For its grandeur, its beauty, and then performances of the artistes, it should be a landmark in Indian cinema.

LOVE IN SIMLA

Filmalya's *Love in Simla* gives a flying start to number of newcomers, most of whom are likely to become marquee names one day. It is a tribute to producer S. Mukerji, that intrepid showman, that he has moulded raw talent into artistes of promise.

Scripted by Agha Jani Kashmiri, who also wrote the dialogue, the breezy story revolves around a happy-go-lucky young man and two girls, cousins, all whom are on a holiday in Simla.

Both girls fall in love with the young man. While one is lovely and sophisticated, the other is modest and unassuming and very conscious of her shortcomings. How the latter

blossoms into a beauty and manages to win her man forms the substance of this absorbing story.

A refreshing tale of young love, the film makes no pretence to be anything else. That it is delightfully entertaining is mainly due to the slick direction of R.K. Nayyar.

Director Nayyar in is very first independent directorial assignment displays a firm grip on the plot and characterisation and nowhere does he falter. He is undoubtedly a welcome addition to the ranks of directors.

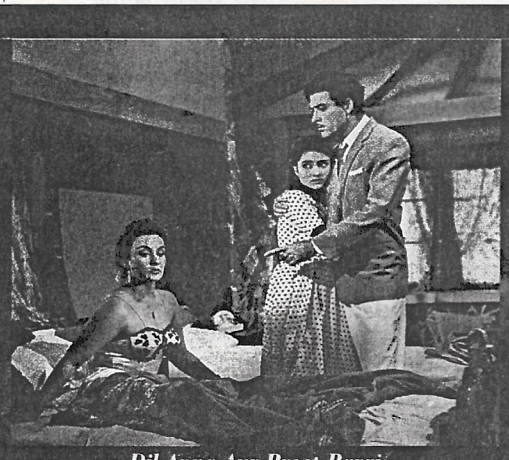
Superb performances, especially of the lead pair, highlight the film and give it its chief merit. Lovely Sadhana makes her screen debut as the ugly duckling who turns into a swan and dominates the entire film. She is particularly charming and spontaneous in the lighter sequences.

Joy Mukerji as the carefree youth acts with gay abandon, while Azra, in her very first important assignment, is commendable. Veterans Kishore Sahu, Durga Khote and Shobhana Samarth enliven the film. Vivacious Vijayalaxshmi is impressive, although she has a brief role as a guest artiste.

The hilarious sequences featuring Caesar the wonder dog are an additional highlight of the film.

The music score by Iqbal Qureishi, with its wide range and variety of tunes, is brilliant. Rajinder Krishan's lyrics have his usual spark.

Love in Simla



Dil Apna Aur Preet Parai

Chaudhvin Ka Chand

DIL APNA AUR PREET PARAI

Mahal Pictures' *Dil Apna Aur Preet Parai* is the gripping story of a romantic triangle, involving a brilliant young doctor, his callous wife and the nurse who loves him.

Scripted and directed by veteran Kishore Sahu who imparts vitality and artistry to a conventional theme, the film emerges as a moving human drama rich in emotional appeal. With his deft direction, the story comes to life on the screen.

Slick technical values, including Wirsching's polished photography, distinguish the film and one of its highlights is the scintillating music score by Shankar and Jaikishen. The fact that most of the songs became hits long before the release of the film is a tribute to the talented music directors. While the background score is hauntingly beautiful, the title song and the one which begins with words *Sheesha e dil,...* are particularly brilliant.

The lyrics of Shailendra and Hasrat Jaipuri have the usual high standard of these popular songwriters.

The performances are uniformly good. Meena Kumari, that matchless tragedienne, dominates the film in a tailor-made role. As the unassuming nurse struggling to suppress her love for a married man, she is superb. Meena invests her portrayal with a sensitive understanding.

Raaj Kumar, as the young doctor caught between a nagging wife and the nurse he loves, is utterly convincing. His is a difficult role, but he essays it with sincerity and restraint.

Nadira, as the possessive wife puts over a compelling performance. Hers is indeed a memorable portrayal. Om Prakash impresses in the brief role of a garrulous patient, while Pratima Devi, Kumari Naaz, and Shammi are all quite satisfactory in the support.

Kishore Sahu has an impressive number of fine pictures to his credit, and *Dil Apna Aur Preet Parai* certainly bears the stamp of his imaginative direction.

CHAUDHVIN KA CHAND

Guru Dutt Films' *Chaudhvin Ka Chand* recaptures a bygone era, when veiled maidens held secret trysts with their lovers in the corridors of the great mansions of Lucknow.

Sagir Usmani, who wrote the story and the dialogue, has adhered to realism in both theme and expression. Ably directed by M. Sadiq, the story is built around two young men whose friendship is put to a severe test.

The technical values are flawless, and Nariman Irani's photography is a treat to the eye. Y.G. Chawhan, who edited the film, has done a neat job, and the lively pace of the film throughout is due as much to him as to director Sadiq.

Poet Shakeel Badayuni is responsible for the powerful lyrics. Her verbal imagery is as effortless as it is impressive.

Chhalia

Music director Ravi's melodious music is a major highlight of this noteworthy film. That most of the songs have already become hits is no mean achievement for this rising young maestro. The theme song is excellent, in composition as well as lyrical appeal.

The performances are uniformly good. Guru Dutt, who produced the film, impresses in the difficult role of a man caught between love and friendship, while Rehman dominates the picture as the rich young aristocrat in love with his best friend's wife.

Waheeda Rehman has been beautifully photographed and puts over a fine performance as the Begum who pines for her husband's love.

Johnny Walker brings the house down with his antics and brightens the entire film. Minu Mumtaz is adequate as the dancing girl.

CHHALIA

Subash Pictures' *Chhalia* is an offbeat film which courageously tackles a serious problem. The picture narrates the pathetic tale of an unfortunate Hindu girl who is left behind in Pakistan during the partition riots and who, on her arrival in India, finds herself disowned by her near and dear ones, including her husband.

The screenplay is notable for a rich variety of interesting characters, who provide a kaleidoscope view of humanity.

Besides the unfortunate young heroine, there is a Pathan a man of honour and courage, who protects the Hindu girl at the risk of his life; a hidebound husband who denies shelter and sympathy to his abducted wife; a father who holds his daughter's misfortune against her; a mother who is torn between her obedience to her husband and her love for her daughter; and a footloose youth with the reputation of a ruffian who reveals his human side by making many sacrifices for the sake of a girl he loves in vain.

Despite its occasional reliance on clichés and coincidences and misplaced emphasis, the picture is rich in dramatic values. Inder Raj Anand, who wrote the screenplay and dialogue, deserves praise for his work. Manmohan Desai's direction is competent.

The music by Kalyanji-Anandji is catchy and delightful. It is one of the major attractions of the film. Qamar Jalalabadi's lyrics contribute greatly to the pleasant quality of the songs.

The performances of Raj Kapoor and Nutan are an outstanding feature of the film. In the title role of the kind-hearted vagabond, Raj Kapoor gives an outstanding performance and proves his versatility by being at home in both light and dramatic moments.

As the unfortunate girl disowned by her relatives for no fault of hers, Nutan delivers a superb and memorable portrayal. Rehman, as the husband who cannot bring himself to take his abducted wife back, gives a good account of himself. As the Pathan, Pran infuses life and colour into his role. In the supporting cast, Shobhana Samarth and the juvenile artiste Raja are impressive.